«SHARQ-U G'ARB: NAVOIY VA GYOTE»

mavzuidagi xalqaro ilmiy-nazariy konferensiya materiallari

Articles of international scientific-theoretical conference on

«EAST AND WEST: NAVOI AND GOETHE»

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Mas’ul muharrir:

Shuhrat Sirojiddinov,
filologiya fanlari doktori, professor

Tahrir hay’ati:

Shuhrat Sirojiddinov (O‘zbekiston), Münevver Tekcan (Turkiya), Uzoq Jo‘raqulov (O‘zbekiston), Agnieska Vojta (Germaniya), Almaz Ulviy (Ozarbayjon), Suvon Meli (O‘zbekiston), Nurboy Jabborov (O‘zbekiston), Shafiqa Yorqin (Afg‘oniston), Nafas Shodmonov (O‘zbekiston), Рақымжан Тұрысбек (Qozog‘iston), Dilmurod Quronov (O‘zbekiston), Odinaxon Jamoliddinova (O‘zbekiston), Feruza Ikromxonova (O‘zbekiston), Gulnoz Xalliyeva (O‘zbekiston), Dilnavoz Yusupova (O‘zbekiston).

«Sharq-u G‘arb: Navoiy va Gyote» mavzuidagi ilmiy tadqiqotlar to‘plamida ming yillik ijtimoiy-madaniy, adabiy-estetik munosabatlarda davom etib kelgan Sharq va G‘arbiy Yevropa badiiy tafakkuri tadrijiylik, adabiy tur va janrlar, obraz, uslub muammosiga ko‘ra o‘rganiladi. Xususan, Navoiy va Gyote ijodining tipologik xossalari har ikki mutafakkir dunyo adabiyotiga qanday ta’sir o‘tkazgani, tarjimashunoslik, adabiy aloqalar, tarixiy tipologiya kontekstida talqin etiladi.

Ilmiy to‘plam adabiyot nazariyasi, adabiy tanqid, adabiyot tarixi, qiyosiy abiyotshunoslik, tarjima nazariyasi, tarjimashunoslik bilan shug‘ullanayotgan doktorant, tayanch doktorantlar; magistrant va bakalavriyat bosqichi talabalari, shuningdek, badiiy adabiyot masalalari bilan qiziquvchilar uchun mo‘ljallangan.

Ushbu to‘plamda «Sharq-u G‘arb: Navoiy va Gyote» mavzuidagi xalqaro ilmiy-nazariy anjumaniga yuborilgan maqolalar jamlangan.

To‘plam Alisher Navoiy nomidagi Toshkent davlat o‘zbek tili va adabiyoti universiteti Ilmiy-texnik kengashining 2023-yil 20-apreldagi navbatdagi yig‘ilishi qaroriga asosan nashrga tavsiya etilgan.

Mualliflar qarashlari tahririyat nuqtayi nazaridan farqlanishi mumkin.

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Editor-in-Chief:

Shuhrat Sirojiddinov,
doctor of philological sciences, professor

Editors:

Shuhrat Sirojiddinov (O‘zbekiston), Münevver Tekcan (Turkiya), Uzoq Jo‘raqulov (O‘zbekiston), Agnieska Vojta (Germaniya), Almaz Ulviy (Ozarbayjon), Suvon Meli (O‘zbekiston), Nurboy Jabborov (O‘zbekiston), Shafiqa Yorqin (Afg‘oniston), Nafas Shodmonov (O‘zbekiston), Рақымжан Тұрысбек (Qozog‘iston), Dilmurod Quronov (O‘zbekiston), Odinaxon Jamoliddinova (O‘zbekiston), Feruza Ikromxonova (O‘zbekiston), Gulnoz Xalliyeva (O‘zbekiston), Dilnavoz Yusupova (O‘zbekiston).

In the collection of scientific studies «East and west: Navai and Goethe» millinium socio-cultural, Eastern and Western European artistic thinking which has gradually continued in literary-aesthetic relations, literary types and genres, image are studied according to the problem of style. In particular, influence of typological characteristics of Navai and Goethe’s works on translation studies, literary relations and historical typology is interpreted in the context.

The scientific collection is designed for doctoral, base doctoral, masters and undergraduate students studying literary theory, literary criticism, literary history, comparative literature, translation theory, translation studies, as well as those interested in the issues of literature.

This collection includes papers submitted to the International Scientific-Theoretical Conference «East and West: Navai and Goethe».

The collection was recommended for publication by the decision of the meeting of the Scientific and Technical Board of the Tashkent State University of Uzbek Language and Literature named after Alisher Navai on April 20, 2023.

The views of the authors may differ from the point of view of the editors.

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Ziyoda MIRUSMANOVA
(University of science and technologies, Uzbekistan)
mirusmanovaziyoda@gmail.com

SOME FEATURES OF THE ORIENTAL IMAGE – SYMBOLS IN THE LYRICS OF G.G. BYRON
(in comparison with the works of A.S.Pushkin)

Annotatsiya. Romantizm XVIII asr oxirI–XIX asrning birinchi yarmida rivoj topgan g‘oyaviy va badiiy san’at yo‘nalishidir. Ushbu adabiy yo‘nalish yangi qadriyatlar tizimini ilgari suradi: ijodiy e’tiqod, xayolotning aqldan ustunligi, tabiatga ergashish. Ushbu davrda ko‘plab yirik shoirlar Sharqshunoslikka urg‘u berishadi. Ulardan biri J.G.Bayron, o‘z asarlarida sharq ramzlaridan foydalanishda katta muvaffaqiyatlarga erishdi. Ushbu maqolaning asosiy mazmuni Bayronning birinchi Sharq ertakidagi «Giaour» sharq elementlarini (bulbul tasviri) va uning Pushkinning «Bog‘chasaroy favvorasi" asariga ta’sirini o‘rganishdir. Ushbu maqolada Sharqni tasvirlarda, shoirning mahorati va G‘arb qahramonini sharqona muhitga qanday mohirlik bilan kiritishi va bu tasvirlar Pushkin she'rlarida qanday rivojlantirilgani o‘rganiladi.

Kalit so‘zlar: romantizm, tasvir-ramzlar, sharqshunoslik, Sharq, lirika.

Abstract. Romanticism is an ideological and artistic direction in the art of the late XVIII – first half of the XIX century. This literary trend puts forward a new system of values: the cult of creativity, the superiority of imagination over reason, following nature**.** In this period a great number of major poets emphasis on Orientalism. One of them was G.G Byron who achieved a great success in using eastern symbols in his works. The main interest of this paper, however, is the study of Oriental elements (image of nightingale) in Byron’s first Oriental tale – The Giaour and its influence on the work of Pushkin «The Fountain of Bakhchisarai». This paper will focus on the depiction of the East in images, settings, themes, and explore the way the poet skillfully incorporates a Western hero in an Eastern setting and how these images developing in the Pushkin’s poems.

Keywords: romanticism, image-symbols, orientalism, eastern, lyrics.

G.G. Byron is one of the most famous representatives of the romanticism in the poetry of the XIX century. Tragic worldview and protest against reality permeate all the poet’s work, where the main thing is the conflict of personality. Dissatisfaction with the surrounding reality and disappointment are manifested in his work through a departure from reality, an appeal to the inner, emotional nature of a person. Poetic images are overgrown with symbolic meanings and create a system that reflects the aesthetic emotions of the author and helps to recreate the overall picture of the world. In this regard, we can distinguish a number of images-symbols most characteristic of Byron. Among them, the images of the cypress, the moon, the stars, the sea, the nightingale, inspired by the romantic tradition, etc.

In Russia, Byron’s influence has affected the work of such writers as Zhukovsky, Vyazemsky, Kuchelbecker, Ryleev and, of course, Pushkin. Scientists

have repeatedly raised the question of Byron's influence in Pushkin's work. This problem was dealt with by A.Veselovsky, N.Dashkevich, M.Tsyavlovsky, A.Dolinin, V.M.Zhirmunsky. The purpose of the work is based on the example of the texts «The Bride of Abydos» (1813), «Giaour» (1813) by D.G. Byron and «The Fountain of Bakhchisarai» (1822), «The Demon» (1822), «O Virgin Rose, I am in chains» (1824), «The Nightingale and the Rose» (1827), «God forbid me to go mad» (1833) to consider the specifics of the images-symbols of Byron and trace their reception in the lyrics of A.S.Pushkin. To do this, we will consider the peculiarities of the perception of the romantic image of the nightingale in these texts, identify its symbolic essence and trace the process of perception and evolution of this image in Pushkin's lyrics. The methodological basis for us is the idea of V.M.Zhirmunsky on the mutual influence and interaction of national literatures in a single European literary process and its concrete embodiment in the creative relationship Byron – Pushkin. The most important in this case is the archaic memory of the image. Since it is known that the content of almost all national cultures was not a secret for both Byron and Pushkin we construct this memory on the basis of various ethnic traditions, mainly turning to Christian, but we assume the possibility of artistic parallels with eastern mythology. The image of the nightingale in the process of the author's perception goes through several stages of evolution. In Byron's poems «The Bride of Abydos» (1813) and «The Giaour» (1813), as well as in Pushkin's «Bakhchasarai Fountain», the image of a nightingale is included in the description of an exotic landscape – «a generalized, timeless and unrelated «overture» [1, 78].

For there – the Rose, o'er crag or vale,
Sultana of the Nightingale.» (lines 21-22)

This image interacts with other natural images. Being on the one hand a romantic emblem used to create an idyllic landscape, it expands its meaning due to individual author's reinterpretation. The realization of symbolic meanings occurs as a result of the inclusion of the image of the nightingale in the lyrical context of the poem as a whole. In this regard, a contrast is created between social (bondage, suffering and cruelty) and natural (freedom, happiness, the image of an earthly paradise) poetic paradigms. However, already in the poem «The Demon» Pushkin is not limited to using the nightingale as an emblem of a romantic landscape. Here the «problem of «eternal questions», the formation of a human personality» is realized [2, 59]. The nightingale symbolizes an idyllic existence, peace dreams, harmony of the soul, happiness, beauty and is opposed to human essence, reality, disharmony and false values. In the poems «O virgin-rose, I am in chains" (personification, where the nightingale personifies the lover) and «The Nightingale and the Rose» (symbolic interpretation of the images of the

nightingale and the rose, where the nightingale singing over the rose is understood as a poet dedicated to serving beauty). Pushkin turns to the traditional use of the image and turns to the eastern theme of «nightingales and roses.» A manifestation of the highest stage of rethinking the image of the nightingale there is a poem «God forbid me to go to mad.» The poet includes this image in a new, realistic context. Pushkin puts new content into the traditional romantic antithesis «nature – society». For him, not only social (like Byron's), but also natural, elemental forces, absolute human freedom are not ideal. Pushkin associates the ideal, positive beginning with the images of the «nightingale» and «Dubrova.» Both of these images have a similar mythological nature, symbolize the Creator, vital energy. The Nightingale begins symbolize not only the beauty, harmony of nature, but also the sublime, «heavenly» ideal beginning of the universe. This image acquires the status of an individual author's symbol. Having traced the development of the image of the nightingale from Byron to Pushkin, we found out that in the process of reception this image undergoes a deep author's rethinking.

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M. Nuriddinova

Musahhih:
H. Haydarov

Tex. muharrir:
I. Saidov